

MY LEGACY.

A rare and priceless legacy. The late, venerable, and much-loved, Mr. George Warren, has left behind him a legacy of wisdom and experience, which will be a great benefit to the community. His legacy is a collection of papers, which he has carefully preserved, and which he has now bequeathed to the public. These papers contain a wealth of information, which is of great value to the community. They are a legacy of wisdom and experience, which will be a great benefit to the community.

MAGIC REVEALED.

Mysteries of Ledgerdorm and Second Sight Explained. Key to the System by Which a Blindfolded Person May See—Some of the Tricks Which Were Success for Heller.

A few years ago the amusement-loving citizens of New York were mystified beyond measure by the second-sight performances of Robert Heller. They were the talk of the town for many days, because they seemed to be outside the pale of ordinary facts of life, and to have an almost supernatural character. This diabolic power was never explained in any way that carried conviction to the ordinary mind, although every one formed his own pet theory as to how it was done, which theory was generally upset subsequently by Heller himself.

The clever performer did some remarkable things in the way of second sight. He could take up a quail of coin that was brought to the theater for the express purpose of being used by the blindfolded man, and Miss Heller, blindfolded, would tell its nationality, color and date. While he described its appearance and even gave its number, and, best of all, when a person in the audience opened a book at random, Miss Heller would tell the number of the page at which it was opened, and read the contents of the page. This trick especially made credulous New Yorkers fancy there was something unknown at work in the mental or psychological make-up of Miss Heller or Robert Heller, and they were utterly at a loss to how the thing was done. Desires were written to the newspapers purporting to disclose the secret, but falling wholly short of the real truth, the articles were published in the papers, and the public and social circles found an interesting topic of discussion in this mystery. But, everybody after awhile, decided, with Dumas, that the character of those things that "no feller can find out."

Robert Heller fully realized the popular perplexity on this subject, and he would occasionally in his lectures, style pretentious to give the secret away, something after this fashion: "Ladies and gentlemen, you may be sure that I am not a spiritualist, a medium, or a clairvoyant, or what you please, but you will probably decide after all that it is simply Hellerism." This, after the fashion of the audience was whetted with the expectation of being able to pluck the heart of the mystery, usually brought down the house, and everybody in the theatre with the pleasant sense of having been delightfully puzzled by their powers of comprehension. So long as Heller could make a fortune out of the second-sight business, it was not at all strange that the story of his life was never accurately told, and that many bright minds puzzled themselves over it and never solved the mystery. The testimony to the remarkable system which was mastered by him and his pupil, Miss Heller, is the purpose of this article. It is the purpose of this article to show the audience that such an insight into Heller's methods as will enable the variety troupe to at least understand how the trick was accomplished, even if it should not have the natural ability and quickness of perception to master its details sufficiently to repeat it before a parlor full of named listeners. The disclosures herein made come from the lips of one of the well-known young amateur of Brooklyn, Mr. Harry S. Livingston, who learned from Heller's own lips some of the well-known secrets of the system. J. Dale, who was an assistant of the magician on the stage, or a "second-estate," as cynical spectators would say, for so long time, was the assistant of Mr. Livingston for two years. Mr. Livingston, who has followed the pursuit of scientific magic purely from a love of the art, and not for the sake of money, has been able to give the audience a connection with entertainment, and "sweet charity's sake," has in his \$10,000 collection of magical apparatus many articles used by Heller in his performances in the old hall in Twenty-fourth Street, now known as the Madison Square Theatre. As Heller is dead, and Miss Heller is reported to be in London delighting Englishmen of the world and American tourists in the role of a dispenser of beverages that delight the interior man, no man can evidently come to any one by a plain recital of the whole matter. The few magicians who pretend to possess the gift of second sight have much simpler systems, which are far less surprising to the average spectator than Heller's, and in comparison are puerile and unworthy of consideration.

Heller had several methods of performing the trick, which he would change from night to night to prevent discovery at the hands of those persistent persons who attended his seances every evening. He would finally permit him to be discovered. By using several methods a night everybody would be more mystified than ever. In the first place, Heller, formed as a basis of his operations, a list of over four hundred articles, which would cover almost everything that an audience would be likely to bring to a theater. This list was subdivided into a group of thirteen. These series were committed to memory by Heller and his fair assistant in the order in which they were arranged. For instance, here is one of the series that was used to give the color of an article, or the first thirteen letters of the alphabet, or the numeral herewith stated. As will be seen, the color, letter, or number was obtained by the way in which the question was framed.

Can you guess this?

Can you guess this?—Brown—1-a. Can you tell this?—White—2-a. What is this?—Yellow—3-a. What is this?—Black—4-a. What is this?—Red—5-a. What is this?—Blue—6-a. What is this?—Green—7-a. What is this?—Purple—8-a. What is this?—Orange—9-a. What is this?—Pink—10-a. What is this?—Lavender—11-a. What is this?—Cyan—12-a. What is this?—Magenta—13-a. What is this?—Violet—14-a. What is this?—Indigo—15-a. What is this?—Ultramarine—16-a. What is this?—Carmine—17-a. What is this?—Madder—18-a. What is this?—Cochineal—19-a. What is this?—Lac—20-a. What is this?—Gamboge—21-a. What is this?—Saffron—22-a. What is this?—Turmeric—23-a. What is this?—Vanilla—24-a. What is this?—Sassafras—25-a. What is this?—Cinnamon—26-a. What is this?—Cloves—27-a. What is this?—Nutmeg—28-a. What is this?—Pepper—29-a. What is this?—Mustard—30-a. What is this?—Sage—31-a. What is this?—Thyme—32-a. What is this?—Rosemary—33-a. What is this?—Basil—34-a. What is this?—Parsley—35-a. What is this?—Celery—36-a. What is this?—Carrot—37-a. What is this?—Beet—38-a. What is this?—Cauliflower—39-a. What is this?—Brussels Sprouts—40-a. What is this?—Cabbage—41-a. What is this?—Kale—42-a. What is this?—Spinach—43-a. What is this?—Lettuce—44-a. What is this?—Cucumber—45-a. What is this?—Pumpkin—46-a. What is this?—Squash—47-a. What is this?—Melon—48-a. What is this?—Watermelon—49-a. What is this?—Grape—50-a. What is this?—Apple—51-a. What is this?—Pear—52-a. What is this?—Orange—53-a. What is this?—Lemon—54-a. What is this?—Lime—55-a. What is this?—Grapefruit—56-a. What is this?—Pineapple—57-a. What is this?—Mango—58-a. What is this?—Guava—59-a. What is this?—Pawpaw—60-a. What is this?—Jackfruit—61-a. What is this?—Cashew—62-a. What is this?—Peanut—63-a. What is this?—Almond—64-a. What is this?—Walnut—65-a. What is this?—Pistachio—66-a. What is this?—Macadamia—67-a. What is this?—Brazil—68-a. What is this?—Chestnut—69-a. What is this?—Hickory—70-a. What is this?—Oak—71-a. What is this?—Pine—72-a. What is this?—Fir—73-a. What is this?—Spruce—74-a. What is this?—Cedar—75-a. What is this?—Juniper—76-a. What is this?—Yew—77-a. What is this?—Sycamore—78-a. What is this?—Poplar—79-a. What is this?—Birch—80-a. What is this?—Alder—81-a. What is this?—Basswood—82-a. What is this?—Boxwood—83-a. What is this?—Holly—84-a. What is this?—Myrtle—85-a. What is this?—Lavender—86-a. What is this?—Rose—87-a. What is this?—Carnation—88-a. What is this?—Tulip—89-a. What is this?—Daisy—90-a. What is this?—Violet—91-a. What is this?—Pansy—92-a. What is this?—Marigold—93-a. What is this?—Zinnia—94-a. What is this?—Petunia—95-a. What is this?—Geranium—96-a. What is this?—Impatiens—97-a. What is this?—Fuchsia—98-a. What is this?—Clematis—99-a. What is this?—Honeysuckle—100-a. What is this?—Jasmine—101-a. What is this?—Narcissus—102-a. What is this?—Anemone—103-a. What is this?—Hyacinth—104-a. What is this?—Iris—105-a. What is this?—Lily—106-a. What is this?—Orchid—107-a. What is this?—Crocus—108-a. 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What is this?—Honeysuckle—520-a. What is this?—Jasmine—521-a. What is this?—Narcissus—522-a. What is this?—Anemone—523-a. What is this?—Hyacinth—524-a. What is this?—Iris—525-a. What is this?—Lily—526-a. What is this?—Orchid—527-a. What is this?—Crocus—528-a. What is this?—Tulip—529-a. What is this?—Daisy—530-a. What is this?—Violet—531-a. What is this?—Pansy—532-a. What is this?—Marigold—533-a. What is this?—Zinnia—534-a. What is this?—Petunia—535-a. What is this?—Geranium—536-a. What is this?—Impatiens—537-a. What is this?—Fuchsia—538-a. What is this?—Clematis—539-a. What is this?—Honeysuckle—540-a. What is this?—Jasmine—541-a. What is this?—Narcissus—542-a. What is this?—Anemone—543-a. What is this?—Hyacinth—544-a. What is this?—Iris—545-a. What is this?—Lily—546-a. What is this?—Orchid—547-a. What is this?—Crocus—548-a. What is this?—Tulip—549-a. What is this?—Daisy—550-a. What is this?—Violet—551-a. What is this?—Pansy—552-a. What is this?—Marigold—553-a. 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What is this?—Narcissus—622-a. What is this?—Anemone—623-a. What is this?—Hyacinth—624-a. What is this?—Iris—625-a. What is this?—Lily—626-a. What is this?—Orchid—627-a. What is this?—Crocus—628-a. What is this?—Tulip—629-a. What is this?—Daisy—630-a. What is this?—Violet—631-a. What is this?—Pansy—632-a. What is this?—Marigold—633-a. What is this?—Zinnia—634-a. What is this?—Petunia—635-a. What is this?—Geranium—636-a. What is this?—Impatiens—637-a. What is this?—Fuchsia—638-a. What is this?—Clematis—639-a. What is this?—Honeysuckle—640-a. What is this?—Jasmine—641-a. What is this?—Narcissus—642-a. What is this?—Anemone—643-a. What is this?—Hyacinth—644-a. What is this?—Iris—645-a. What is this?—Lily—646-a. What is this?—Orchid—647-a. What is this?—Crocus—648-a. What is this?—Tulip—649-a. What is this?—Daisy—650-a. What is this?—Violet—651-a. What is this?—Pansy—652-a. What is this?—Marigold—653-a. What is this?—Zinnia—654-a. What is this?—Petunia—655-a. What is this?—Geranium—656-a. 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What is this?—Iris—725-a. What is this?—Lily—726-a. What is this?—Orchid—727-a. What is this?—Crocus—728-a. What is this?—Tulip—729-a. What is this?—Daisy—730-a. What is this?—Violet—731-a. What is this?—Pansy—732-a. What is this?—Marigold—733-a. What is this?—Zinnia—734-a. What is this?—Petunia—735-a. What is this?—Geranium—736-a. What is this?—Impatiens—737-a. What is this?—Fuchsia—738-a. What is this?—Clematis—739-a. What is this?—Honeysuckle—740-a. What is this?—Jasmine—741-a. What is this?—Narcissus—742-a. What is this?—Anemone—743-a. What is this?—Hyacinth—744-a. What is this?—Iris—745-a. What is this?—Lily—746-a. What is this?—Orchid—747-a. What is this?—Crocus—748-a. What is this?—Tulip—749-a. What is this?—Daisy—750-a. What is this?—Violet—751-a. What is this?—Pansy—752-a. What is this?—Marigold—753-a. What is this?—Zinnia—754-a. What is this?—Petunia—755-a. What is this?—Geranium—756-a. What is this?—Impatiens—757-a. What is this?—